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UOT 78.03

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## THE HISTORICAL CHRONOLOGY OF AZERBAIJAN MUSICAL CULTURE

**Abstract.** The musical history of Azerbaijan is a part of understanding of the ancient past of Azerbaijan. The universally recognized development peculiarities of Azerbaijan are grateful for the specific musical culture of the Azerbaijani people. Difficulties of studying the ancient music culture of Azerbaijan are directly related to the absence of leading sources and indirect references. Oral traditional folklore, folk song creativity, fiction and archaeological monuments are the main sources of the study the past of Azerbaijani culture. Preservation the authenticity of classical music and folk songs of Azerbaijan, the ancient ancestors of the Azerbaijani people: thousands of years before our era had a different historical effect on the Medians, the Caspians, the Albanians and other tribes.

The broad and sophisticated international trade junction of the Middle East countries certainly came to Azerbaijan. Latin and Greek inscription was discovered on Gobustan rocks at the end of the first century about Domitian's, XII Roman legion being on the shores of the Caspian Sea. The great Norwegian researcher and traveler, Tur Heyerdal in his scientific findings makes a special place for Gobustan boat descriptions and considers similarity with the Sumerian culture. He also stated that, the civilization of Arabian Sea had contacted with Gobustan.

Herodotus mentions names of the two "*satraps*" where lived Khazars between the provinces of the Achaemenids (XI and XV, where they also lived "*saklar*" (Sacs)). XV *satrap* covers the Gazakh-Ganja region of Azerbaijan, and the XI satrap covers other areas where Khazars lived.

**Key words:** music history, archaeological sites, classical music, ancient tribes, folklore.

**Introduction.** The musical history of Azerbaijan is a part of understanding of the ancient past of Azerbaijan. The universally recognized development peculiarities of Azerbaijan are grateful for the specific musical culture of the Azerbaijani people. Difficulties of studying the ancient music culture of Azerbaijan are directly related to the absence of leading sources and indirect references. Oral traditional folklore, folk song creativity, fiction and archaeological monuments are the main sources of the study the past of Azerbaijani culture. Preservation the authenticity of classical music and folk songs of Azerbaijan, the ancient ancestors of the Azerbaijani people: thousands of years before our era had a different historical effect on the Medians, the Caspians, the Albanians and other tribes. The extensive trade routes passing through Azerbaijan, the Silk Road, the invasion of various tribes as Huns-Suvars (in the VII century BC), Romans (at the beginning of our era), Khazars (VI–VII centuries), Cumanses (IX–XI centuries), Seljuk Turks (X–XI centuries), Mongols (XIII century), Persians, Arabs and had their specific impact on Azerbaijani folk music and culture.

**The interpretation of the main material.** The broad and sophisticated international trade junction of the Middle East countries certainly came to Azerbaijan. Latin and Greek inscription was discovered on Gobustan rocks at the end of the first century about Domitian's, XII Roman legion being on the shores of the Caspian Sea. The great Norwegian researcher and traveler, Tur Heyerdal in his scientific findings makes a special place for Gobustan boat descriptions and considers similarity with the Sumerian culture. He also stated that, the civilization of Arabian Sea had contacted with Gobustan [8]. The Khazars is one of the oldest and most widely spread ethnic groups in the Eastern and Central Transcaucasia. According to ancient and old Oriental sources, during the existence of the Achaemenid rule (6<sup>th</sup>–4<sup>th</sup> centuries BC), they established ethno-cultural relations with their close neighbors, as well as with peoples who were relatively far from them.

Herodotus mentions names of the two “*satraps*” where lived Khazars between the provinces of the Achaemenids (XI and XV, where they also lived “**saklar**” (Sacs)). XV *satrap* covers the Gazakh-Ganja region of Azerbaijan, and the XI *satrap* covers other areas where Khazars lived [8].

Within the army of Achaemenid Khazars participated in the marches against Greece in 480 BC, and against Scythians of Black Sea of Darius I in 516–512 BC.

Roman poet Ovidius sent from Rome to the province of Francia, repeatedly recalls the Egis town-castle in his works. The basis of Egis was laid by Khazarian Egis on the coast of Dunay. Certainly, we know by the “*melepis papyruses*” belonging to the V century BC that, Khazars were strong ship builders, experienced sailors, as well. Namely, for this reason the sea on which they settled is called Caspian Sea.

Thus, in the ancient times, strong mutual influences were not only due to trade relations but also intensive cultural development. According to archaeological studies it was found that in the Early Bronze Age culture, the Caucasian tribes and peoples of the Ancient East, the eastern part of the Mediterranean and the south-eastern part of Europe were interconnected. Evidence of this could be shown the spread of Kura-Araz archaeological culture in Azerbaijan to Near East Asia.

The natural music of Azerbaijani folk music is derived from the deep, rich and colorful content of folk creativity. The main features of the Azerbaijan music folklore are massive peasant music creativity, singer, ashyg, saz mastership, saga telling and professional creativity.

If we look at the way of development of musical culture of Azerbaijan from ancient times up to VI century, we will achieve such a sequence:

Small summary of Ancient Media music culture:

- Beginning of statehood in Media – VIII century up to AD
- Mighty Median state up to AD VI–VII centuries
- A link that connecting Median culture of mighty Median state to Asia Minor, Iran, Assyria.
- Development of the cities of Ecbatana (now Hamadan), Tarvekis (Tabriz), Raqa (Rey); Assyrian relationship with the Vavilon culture (wedge-shaped inscription)
- The conquest of Media by the Cyrus and the Achaemenid rulers (524, BC)
- Zoroastrism in Azerbaijan, its spread and its influence on the culture and life of the people.

Historians have proven that Zoroastrianism was a religion in Azerbaijan. The Zoroastrian prophet who laid foundation of Zoroastrianism in the land of Azerbaijan accepted monotheism for the first time in the world. “The ancient thinker of Central Asia Biruni (973–1048) wrote that Zoroaster was from Azerbaijan. Many provisions of Avesta are related to the Caspian Sea, as well as the territory of Azerbaijanis” [4, p. 51; 6]. World scientists have al-

ready confirmed that Zoroaster was born in Azerbaijan. "Zoroaster was born in Azerbaijan, at that time the place called *"Gezan"*, later *"Takhti-Suleyman"* (in Arabian sources Shiz). For this reason the Urmia Lake near *"Gezan"* was considered sacred in the book *"Bundehis"* of the Zoroastrian people and it was a sanctuary in *"ateshgeda"* (temple of fire) *"Azreksh"*, or *"Direkhsh"* or *"Azargashasp"* in *"Gezan"* [1, p. 8]. In another source I. Purdavud who gave a great deal of information about Zoroastrian religion and literature writes in his book *"Qatha"* that, "in the 7<sup>th</sup> century of *Hijretin Yaqut Hamavi* has been in this area and has seen *"ateshgeda"*. A crescent ("fresh born month") made of silver was laid on the dome of the *"ateshgeda"* [5, p.22]. "It is noted with high probability in Avesta (Yasna 9:17) the place called *Ērān Wēj*, which was known as the birthplace of Zoroastrians Medieval *Arran* has been in the territory of modern Azerbaijan" [11]. Thus, it is possible to conclude that those who spread the religion of Zoroastrianism were *mugh*s. The *Mugh*s were the ones who propagated the rituals in the book of "Avesta" and invited people to worship monotheism. In the sacred books they used to read "verses" with melodiously.

"For the first time Zoroaster preached his own ideology and the rules of his sect as a poem. His disciples also prepared chanting and prayers similar to Zoroaster's [2]. When you read the source carefully you can see "chanting and prayers similar to Zoroaster's" mean that there were chanting and prayers while living Zoroaster and his followers continued this path. The music has not been as it was before and has always been in development. The aspect of this development still exists in Azerbaijanis. We (Azerbaijanis) are capable of perfecting *mugham* every time, towards development.

While researching the history of Zoroastrianism world-renowned historians, scientists for some reason note the Caspian Sea and Kura-Araz as "Iranian" territory and its population as "Iranians." Evidence of this fact is proven by the Russian author, L. Vassilyev's book "История религий Востока" ("The Religious History of the East"), and it is possible to give an example of paragraph 10 of the book under the heading of "Дуализм древних Иранцев и Зороастр" ("Ancient Iranians' Dualism and Zoroaster" [2].

"A. Christensen points out that "in the dark rooms the flame, which born from the fire is fly out, and behind it the metal tool shines, loud and sometimes in low sweet voice croons of clergymen become excited and inevitably were attracted those who hear" [3, p.76]. Look, in those temples laid the

foundations of *mughams*, and from time to time, continued by developing and transmitted from generation to generation.

Reference book “*Lughatnameyi-Dehkhuda*” is considered to be the most perfect and magnificent, and many Persian and world scientists are finding answers to many questions in that book. For this purpose, we also decided to refer to this source for information about “*mughs*”. “*Mugham*” art was performed by “*mughs*” in the 9<sup>th</sup>–10<sup>th</sup> centuries BC. The root has been originated by Sumerian (“*şumer*”) culture” [6]. Ilya Maharrami writes that “the word *mugham* is derived from the word “*mugh*”. Hellenistic religious rites were performed with music, voice and rhythm. From time to time, it has grown and developed, and has reached the level of today’s *mugham*” [6]. “These sources give us ground for claiming that mugham belongs to Azerbaijan, and admit claim that, from the word “*mugh*” derived “*mughan*”, and at last “*mugham*”, which we use it at present ...

- The creation of the word “Azerbaijan”. Release the rule of the Achaemenides. Macedonian Isgandar (V century BC)
- Wars with Rome (1 st century BC). The destruction of the necessary sources of development of the musical culture (about I millennium BC)
- Egypt, Assyria-Vavilon, Iran, Greek-Roman influence (instrumentalism, military music, palace forms of ensemble music, etc.)
- Formation of Feudal structure at the end of the III century AD. Statehood of Iran Sassanids. Interaction elements of Iranian and Azerbaijani art and mutual relationship.
- Different elements of Azerbaijani and Iranian music in the IV century.
- Elements of Christian influences and their reflection in the song and creativity of the Azerbaijani people.
- Mazda revolt in V–VI century. Contrast the teaching of Mazdaism in song creation.
- Byzantine-Sassanid wars in Azerbaijani lands in the beginning of VII century. The weakening of art. Occupation of Azerbaijan by Arabs.
- VII–VIII – IX–X centuries conflict of Azerbaijani culture with Iranian and Arab cultures.
- Islam and its attitude to culture. The relation of Arab culture to the culture of conquered peoples.
- Arabian studies called “Arab culture” developing in Azerbaijan.

Music studies of Arab scholars. The basis of Arabian music theory, Arabian gamuts.

- Arabic instruments: *rubab*, *kemançe*, *al - ud*, *barbad* and others.
- Arabic-Iranian music terminology.
- Arabian march music. Religious music. *Azanchilar* (who appeals people to pray in mosque) and characteristics of their creativity. Religious dances. Music and song in everyday life.
- The case of X Maharram. (10 February 680). The occurrence of these events on religious mystical scenes later.
- Babak and Azerbaijani people's struggle against Arab invaders. Music of Babak's movement.
- “*Dede Korkut*” is an ancient written folk art.
- *Gopuz* – old national musical instrument of Azerbaijan.
- Heroic, lyric, mourning folk songs reflected in the epos of the Azerbaijani people in VII–XI centuries (reference to the *Dede Korkut* epos).

Settlement of Turkish tribes in Azerbaijan and other Eastern countries due to complicated historical processes substantiates for the formation of ethnic genres inherent in ashug (saz player) creativity. The epos “*Kitabi-Dede Korkut*”, the sample of the initial chronological development period of epos is the ancient Turkic (*Oghuz*) monument. It even represented knightly songs of the Turkic nations on its own account in the literary work of the XV century. Dastan originated by the nomadic *oghuz* tribes in the Syr-Darya plains and in the wilderness around Ural in IX–X centuries, but somewhat later a part of the *oghuz* tribes was formed in Transcaucasia and Anatolia under the leadership of Sultan of the Seljuk dynasty in the 11<sup>th</sup> century.

The epic has its own options in the epic heritage of many Turkic nations, such as Turkmen, Kazakh, Turkish (Anatolia) and Uzbek. In the epic of Azerbaijan “in contrast to other Turkish epos and primarily Uzbek and Kyrgyz Epos, represent the transformation on its own account the folk heroic narratives like heroism, history, mythology” [9, p.61-66]. Scientists refer to the whole of Azerbaijan as “*Kitabi-Dede Qorqut*” epos based on the analysis of styles and artistic features ...

### **“The Golden Age” of Azerbaijani Culture**

1. Punishment runs of Caliphs to Transcaucasia. Establishment and mutual relations of the cultures of Caucasian peoples in XI–XII centuries. The epic of the Georgian people so called “Knight, dressed-in tiger skin”, works of the geniuses of the Azerbaijani people like Nizami, Nasimi,

- Khagani and others. The Conquest of Caucasus by the *Seljuks* and the influence of Seljuk culture on the culture of Caucasian peoples.
2. The prosperity of the XII century Shirvan khanate. Shirvanshah's life and the role of entertaining music in this life. Interpretation of oral folklore of the Azerbaijani people with the eposes of Arab and other peoples, oral folklore of the Azerbaijani people. The Palace poets of XII century: *Abul - Uda, Khagani, Falaki, Mujir - Abdin, Beylagani* and others. Information about music in their creativity and its role in palace life for the people.
  3. "The golden age" of the Azerbaijani culture is connected with the name of a great thinker Nizami Ganjavih (1141–1203) of XII century and its 5 poems (*Khamasa*). In his works reflection of the role of music, its types, distribution of its characters, form, musical instruments, etc. *Mugham, tasnif* (national rhythmical melody), *rang* (*rhythmical music*), life and march music in Nizami's creative work. Subsequently, *ashyg* (saz master) Barbat's competitions (story telling).
  4. The Conquest of Caucasus by Mongols and the destruction of Baghdad Caliphate resolutely. Stagnation in the development of culture of XIII–XVI centuries in Azerbaijan related to the internal political situation of the country. Influence of Mongols on Azerbaijani culture. Meetings by Ibrahim Darbandi in Azerbaijan.
  5. Shirvanshah – cultural centers in Baku and Shamakhy. Culture in Azerbaijan in XIV–XV centuries. Music at the Shirvanshahs Palace. The spread of musical instruments brought by foreigners in Azerbaijan (especially by the invaders of XIII–XV centuries).
  6. Influence of Iranian culture on the people of Azerbaijan during Safavid states. *Shia* in Islam and its revival in religious sect.
  7. Muhammad Fizuli and his poetic creativity. Music and musical instruments in Fizuli's creativity.
  8. Iran - Turkish wars in the period of XVI–XVII centuries in Azerbaijan. The characteristic of feudalism for these wars, and the appearance of wars in the musical and poetic creativity of the people.
  9. Anti-feudal rebellions in Azerbaijan. "Heroic epos *Koroghlu* and *Jalali epic*". Appearance of these eposes and epics in music creativity of the peoples of Azerbaijan, Central Asia and Europe. Photos about the publishing of "*Koroghlu*" epos.



# 10. Trade relations of Azerbaijan with Russia. The entry of Russian culture into Azerbaijan.

The musical culture of Azerbaijan in the XVI–XVII centuries has enriched, new *tasnifs* (national rhythmical melody), *rangs* (rhythmical music) have been created, classical *mugham* art, musical and poetic creativity of *ashygs* has developed very much. One of the poetic examples of Azerbaijani folklore in this era “*Koroghlu*” spread as a heroic epos. It should be note that the epos “*Koroghlu*” has gone beyond the borders of the country and has become popular among many Turkic-speaking peoples like Turkmen, Turkish (Anatolian), Uzbek, Kara-Kalpak, as well as Georgian, Tajik and other nations.

For the first time in 1842, *Koroghlu* epos was published in English in London, transmitting from South Azerbaijan to writing in 1930s of XIX century by Polish Turcologist A. Chodzko and later translated into Persian as he knew Persian better, with the purpose of publish in Europe [10]. The Polish orientalist for the helping to translation of the materials into English and their publishing appealed to the English translation committee and he was closely assisted in this matter by the lead Secretary of the Committee James Reynolds (editor of the book), Henry Elison, Count Munuster, Sir George Thomas Stenton, Member of Parliament, Sir Alexander Johnstown, Sir John Campbell, John Giemar, V. Kruston and others. The book, based on A. Chodzko ‘s materials does not only comprise “*Koroghlu*” epos, but also adds folklore examples of many of the peoples around the Caspian Sea. A. Chodzko ‘s book consists of the following parts:

1. Preface;
2. Introduction to “*Koroghlu*”;
3. “*Koroghlu*’s “ adventures and improvisations;
4. People’s songs of Astrakhan Tatars
5. Kalmyks’ three melodies;
6. Turkmen melodies;
7. Songs of Iranian Turks (Azerbaijanis);
8. Iranian songs;
9. Songs of *Gilanites* and others;
10. Highland peoples of *Ruds*;
11. Songs of *Talyshs*;
12. Songs of *Mazandarans*;



13. Text examples;

14. 9 Iranian songs for playing fortepiano (together with Antoni D “Kontski)

**Conclusion.** The latest songs in the book are marked out with a note. There are folk songs and dances of Azerbaijan among them, such as “*Koroghlu*”, “*Azerbaijan havası*” and “*Finjan*” [7, p. 73 -79].

It should be noted that, while traveling to the Eastern countries, the turkologist himself received a manuscript of *Koroghlu* poems in Khoy, South Azerbaijan, and in his book allocated poetry translation into German in some part of these poems.

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### ***Sehranə Kasimi (Azərbaycan)***

#### **Azərbaycan musiqi mədəniyyətinin tarixi xronologiyasına dair**

Azərbaycanın musiqi tarixi Azərbaycanın qədim keçmişinin dərk edilməsinin bir hissəsidir. Azərbaycanın müəyyən olunmuş ümumbəşəri inkişafının xüsusiyyətləri Azərbaycan xalqının özünəməxsus musiqi mədəniyyətinə minnətdardır. Azərbaycanın qədim musiqi mədəniyyətinin öyrənilməsinin çətinlikləri yönəldici mənbələrin və dolay istinadların olmaması ilə birbaşa bağlıdır. Şifahi ənənəvi folklor, xalq mahnı yaradıcılığı, bədii ədəbiyyat və arxeoloji abidələr Azərbaycan mədəniyyətinin keçmişinin öyrənilməsinin əsas mənbələridir. Azərbaycan klassik musiqisinin və xalq mahnılarının, orijinallığının saxlanması, Azərbaycan xalqının qədim əcdadları: bizim eradan min illər öncə midiyalılar, kaspilər, albanlar və digər tayfaların müxtəlif tarixi təsiri olmuşdur.

Yaxın Şərq ölkələrinin geniş və inkişaf etmiş beynəlxalq ticarət qovşağı, şübhəsiz, Azərbaycana da gəlirdi. Qobustan qayalarında I əsrin sonunda Domisianın XII Roma legionunun Xəzər sahillərində olması barədə latın və yunan yazısı aşkar edilmişdir. Norveçin böyük tədqiqatçısı və səyahətçisi Tur Heyerdal özünün elmi axtarışlarında Qobustan qayıq təsvirlərinə xüsusi yer ayırıraq, onlarda şumer mədəniyyəti ilə analogiya görür. O, həmçinin, belə bir mülahizə söyləmişdir ki, Ərəb dənizinin sivilizasiyası Qobustanla əlaqə saxlayıb.

Xəzərlər Şərqi və Mərkəzi Zaqafqaziya ərazisində ən qədim və geniş şəkildə yerləşmiş etnik törəmələrdən biridir. Əhəmənilər hakimiyyətinin (b.e.ə. VI – IV əsrlər) mövcud olduğu dövrdə, antik və qədim şərq mənbələrinin verdiyi məlumatlara əsasən, onlar həm özlərinin yaxın qonşuları, həm də onlardan nisbətən uzaq olan xalqlarla etnomədəni əlaqələr qururdular.

**Açar sözlər:** musiqi tarixi, arxeoloji abidələr, klassik musiqi, qədim tayfalar, folklor.

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Музыкальная история Азербайджана является частью понимания древнего прошлого Азербайджана. Общеизвестные особенности развития Азербайджана благодарны за специфическую музыкальную культуру азербайджанского народа. Трудности изучения древней музыкальной культуры Азербайджана напрямую связаны с отсутствием ведущих источников и косвенных ссылок. Устный традиционный фольклор, народно-песенное творчество, художественные и археологические памятники являются основными источниками изучения прошлого азербайджанской культуры. Сохраняя подлинность классической музыки и народных песен Азербайджана, древние предки азербайджанского народа: за тысячи лет до нашей эры оказали различное историческое влияние на мидян, каспийцев, албанцев и другие племена.

Широкий и сложный международный торговый узел стран Ближнего Востока, безусловно, передвигался и в Азербайджан. Латинская и греческая надпись была обнаружена на скалах Гобустана в конце первого столетия о Домициане, XII Римском легионе, находящемся на берегу Каспийского моря. Великий Норвежский исследователь и путешественник Тур Хейердал в своих научных открытиях показывает особое место для описания лодок Гобустана и рассматривает сходство с шумерской культурой. Он также заявил, что цивилизация Аравийского моря контактировала с Гобустаном.

Геродот упоминает имена двух «сатрапов», где жили хазары между провинциями Ахеменидов (XI и XV, где также жили «сакы» (саксы)). XV сатрап охватывает Газахско-Гянджинский район Азербайджана, а XI сатрап охватывает другие места, где жили хазары.

**Ключевые слова:** история музыки, археологические памятники, классическая музыка, древние племена, фольклор.